

The Classical Outlook

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BABY TALK

By WALTON BROOKS McDANIEL
Coconut Grove, Florida

MY CHIEF PROFESSIONAL interest for a great many years, not to say during most of my academic career, has been to discover connections and parallels between the life of the ancient Romans and that of the modern Italians. Before the war, any specialist in the study of Roman antiquities who with this purpose constantly in view traveled as an alert observer in Italy and Sicily, especially in the more out-of-the-way nooks and corners, was sure to come upon surprising duplications, contrasts, and analogies that add to the pleasure and understanding of one who is studying and teaching Latin literature. Wide reading in the numberless books of travel and description that have been composed by native and foreign writers about Italy will reveal other instances of equal interest. One never knows when something will turn up. It is a quotation from Martial (i, 100), under the caption "Baby Talk," in an issue of THE CLASSICAL OUTLOOK, that has just stirred my vagabond fancy and prompted me to offer some comment:

"Mammas" atque "tatas" habet Afra, sed
ipsa tatarum
Dici et mammaram maxima mamma
potest!

This may be translated: "Afra has 'mamas' and 'dadas,' but she herself may be called the most aged mamma of dadas and mammas."

In this couplet Martial brings before us, it would seem, a member of that long line of women, beginning, no doubt, with Eve herself, who resent bitterly the waning of youthful beauty, watch themselves with sorrow wither or fatten with each added year, shudder to see themselves grow shabby around the eyes, and care nought for any wisdom that could cost them a single extra wrinkle on their marble (or, it may be, marbled) brow.

From the poems of our greatest epigrammatist we learn much about the various embellishments of face and form with which women of his day were countering the relentless march of Time, and confounding the glances and judgment of man. Some among the senescent spinsters and impaired matrons like Afra in the poem sought to supplement the effects of their cosmetics, youthful clothing, and other agents of rejuvenation by reverting

to the speech of their earliest years and addressing everybody as "mamma" and "dada," or "daddy." There is only too much evidence (cf. Martial x, 39; x, 67) that our poet was anything but gallant in his attitude towards women who as they aged tried to play some kittenish role or continued to be amorous too far beyond the jocund spring of life ("iucundum cum aetas florida ver ageret"), women like that Lais whom Myrinus in the Greek Anthology bids dye her hair and say

CALL FOR SUMMER COURSES

For several years the May issue of THE CLASSICAL OUTLOOK has contained lists of summer courses in Latin, Greek, ancient history and civilization, ancient art, classical literature in translation, linguistics, general language, and the teaching of high school Latin, which were being planned by various colleges and universities throughout the country. If possible, such lists will be published this year also. War conditions make it necessary to print each issue two months before the date which it bears. Accordingly, copy for the May number must be in by March first. Members of college faculties who can supply lists of projected summer courses by that date are earnestly requested to send them to the Editor, Lillian B. Lawler, Hunter College, 695 Park Avenue, New York 21, N. Y.

"tata" to everybody (*Anth. Gr.* xi, 67). But talking as a child would no more make her a child than rouge give her cheeks the inimitable roses of youth, or a "virginalis vestitus" make her a virgin. It is barely conceivable—if our fancy be allowed full-fledged flight—that some withering Afra or spent Lais had actually ventured to "tata" Martial; but Martial was not one whom even the most beguiling of coquettes could have made into what the speech of the vulgar now terms a "sugar-daddy," least of all that "mammaram maxima mamma," Afra.

The first words that children use and the language that their adoring elders speak more or less in imitation of them will always constitute a study of considerable human interest. Anybody who is familiar with the religion of ancient Rome will recall how the various func-

tions and performances of a child came progressively under the superintendence of divine spirits, minor though the divinity might be. No review of Roman Catholic saints (cf., e.g., S. Pupa of the piquing name; Zeno Zanetti, *La medicina delle nostre donne, studio folklorico*, 140) or of Protestant fairies could reveal as many specialists in the job of caring for baby. Cunina safeguarded him as he lay in his cradle, Potina presided over his drinking, Edusa over his food, Statilinus assisted him to stand erect so that he would not become bow-legged or knock-kneed, and, as Vaticanus attended to his first cry, so Fabulinus superintended his first articulate speech (Gell. xvi, 17, 2; August. *Civ. Dei*, iv, 8; iv, 11; iv, 21; Non. 108, 15). At that time the domestic debate started as to whether *pater* or *mater* was complimented by receiving the earliest recognition, a matter of some importance in a properly superstitious family of modern Italy; for the Italians believe that baby's call to *papa* first is a sign that the next offspring is going to be a male (Gaetano Amalfi, *Tradizioni ed usi nella penisola sorrentina*, vol. viii of *Curiosità popolari tradizionali*, 7; G. B. Corsi, "Usi natalizi senesi," *Archivio per lo studio delle tradizioni popolari*, xiii, 1894, 475; cf. "babbo"). This is still the more desired sex. It is certainly one of God's graces to this world that He did not create yet another sex to cause still more trouble and disension among us *homunculos*!

No Hellenist can forget one of Herodotus' many golden tales, in which (ii, 2) he sets forth how, as far back as the seventh century before Christ, King Psammetichus of Egypt conceived a strong desire to ascertain which was the oldest nation on earth. Since he was not so good a "researcher" as even the worst of ours, his scientific approach to the problem left much to be desired. He simply chose two new-born children of ordinary stock and gave them to a shepherd to rear among the flocks, with the strict injunction that nobody should ever say a word in their hearing. And so they lived in a hut in utter loneliness except for their guardian and his goats, from whom they got their only food. One day, after two years had passed, the children ran to him as he opened the door, stretching out their hands and uttering the cry, "Bekos!" After he had had the same experience a number of times, he reported the matter to the king. While the thought seems to me inescapable that the babies were merely repeating as best they could a sound of

the only language that was ever spoken within their hearing, that of a domestic animal, Psammetichus, being a king and an amateur philologist, in other words being one of the most fallible of all persons who don't know how to hold their tongue, sought to learn to what language that word "bekos" belonged. When he was told that it was a Phrygian word which meant "bread," he had to conclude that the Egyptians were not the earliest people, as, of course, he had hoped that they would prove to be, but rather the Phrygians. According to a Greek account of his methods of research, the caretakers of the infants were not a shepherd and his flocks, but women whose tongues Psammetichus had had cut out, a tale of masculine distrust that no lover of women can possibly accept. We shall presently learn what the earliest infantile words for food were and are in Italy, but it is never "bekos": Italian babies have never had to bleat for bread!

Doting parents and loving relatives have never lacked the imagination to invent satisfactory pet names for the needs of affection. The baby of two thousand years ago was dubbed the equivalent in Latin of "Birdie," "Chick," and "Little Dove." The Romans possessed, therefore, an infantile lingo which could be brought into use once more when love-making put an extra strain upon the vocabulary of devotion. In return a baby called its mother "mama" or "mamma," its father "tata," "tatula," or "papas" (Martial i, 100; Non. 81, 1-4). In one inscription "nonna" seems to be the Latin word for "nurse" (Orelli, *Inscr. latin. select.* 2815). In Italian "nonna" means "grandmother," and it is interesting to find that in poor families it is precisely the grandmother who commonly serves in the capacity of a nurse for the youngest children.

Italian children now use "tato" and "tata" with no great respect for gender in addressing their relatives and friends. These words are most commonly employed in speaking to brother and sister, but not for the parents. "Mamma" or "mama" (it may be shortened to "ma") is still the usual term of address for "mother." But the child who soon after birth weeps and utters repeatedly the monosyllable "ma," as if it would cry out "Mamma!" is believed to be foretelling its own imminent death. The Italian father is addressed as either "papa" or "pappà." Students of the Italian language should note that the pronunciation is by no means the same.

When the Roman child wanted food and drink, he called for "papa" and "buia," easy sounds for infant lips to utter, no matter how hungry (Non. 81, 1-4). Today, however, while "pappa," "pappo" is used for food and "bu" for drink, "bu" or "buia" can be baby's

expression for pain or discomfort. So we learn from those who have specialized in the study of the first speech of children.

As every traveler in Italy has perceived, the lower classes of the populace live much of their life out of doors with a minimum consciousness of the public eye. In the display of affection they show what would seem to a Bostonian an irreducible minimum of reserve. They often exhibit a truly passionate devotion to the latest arrival in the family, and if there be a quarrel among children —

204; G. Amalfi, *op. cit.*, 3. The best terse exemplification of such musical formations known to me is in A. Hoare, *An Italian Dictionary*, second edition, 1925, s. vv. "Donna" and "Donnona." I commend this reference to every lover of Catullus.)



SWARTHMORE SCHOLARSHIPS

In memory of William Hyde Appleton, Ferris W. Price, and Walter Dennison, three professors of classics who were associated with Swarthmore College prior to 1917, the College is offering two scholarships in 1945, one to a man and one to a woman who desires to specialize in Latin, Greek, classics, or ancient history. These scholarships carry a stipend of \$200 a term; it is expected that they will be tenable for eight terms, subject to the holders' high standing in the College.

Special requirements, in addition to the normal requirements of the College, are: high recommendation by teachers of classics and history, high rating in the Latin Achievement Test of the College Entrance Examination Board, and high rating in a competitive Latin Reading Test set by the College. Applications for the scholarships should be submitted to the Deans by February 15, 1945. Inquiries and general correspondence may be addressed to Professor E. H. Brewster, Swarthmore College, Swarthmore, Pa.



"TRIPIHIBIOUS"

By JONAH W. D. SKILES
Westminster College, Fulton, Missouri

AT ABOUT THE TIME of the landing of the Allied forces on the Normandy coast there appeared in news dispatches several times the neologism *triphibious*. Heretofore a military force operating on both land and water had been designated as an *amphibious* force—an expression in which the meaning of *amphibious* represents an extension of the meaning as found in the sentence. "The frog is an *amphibious* animal." With the development of military forces which strike at the same time by land, water, and air the neologism *triphibious* was developed on a false analogy.

Those first using the word did not take into consideration the fact that the prefix is the Greek *amphi-*, "on both sides"; they developed the neologism as though the original word were *am-phibious*, with *am-* (rather than *amphi-*) as the prefix meaning "on two sides," and with an impossible root *phib-*. We can, of course, cite this prefix in such words as Latin *am-plexus*, *am-puto*, *an-ceps*, and

Segnis in caelo it Cynthia
Noctis aura'st tepida;
Tremulant stellae in caerulo
Dum te appello et invoco.
Carpis somnia dulce
Prima lux ut incipit lente.
Experciscere, cara
Hora'st composta.

Dilecta, manet solis ortum mundus.
Omnis rosa rore manat.
Sublimis turdam queritat iam turdus.
Te cor meum queritat.

one of the rarest of sights to meet the eye in Italy — the cause may well be a competition among them to be the next to hold and cuddle a baby brother or sister.

Listing the love-names that Italians apply to their infant sons and daughters would ring the changes on many melodious diminutives; and perhaps I cannot conclude this article in any more gracious way than by giving some tintinnabulary specimens that would make any Italian baby smile his sweetest smile, "semibianche labello," in the long line of loveliness from the "Torquatus parvulus" of Catullus to the latest comer in that now sorely stricken country which some of us in happier days have looked upon as our second fatherland. Some day, when the hates of bestial man permit once more the natural flow of the opposite emotion, try tinkling in the ear of some "carino Pepino" such creations of affection as "titillo," "ninnillo," "bellillo," and "titirinello." If you pronounce those liquid letters just right, you may receive the best of rewards: "porrigens teneras manus, dulce rideat."

(See Nicola Borrelli, "Vita domestica in Campania." *Il folklore italiano*, iv, 1929,

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an *cisus*; but in the formation of *triphibious* it is extremely doubtful that any analogy with Latin *am-* operated, for English-speaking people (unless they are classical etymologists) are hardly conscious of this prefix. Perhaps the fact that the accent is on the syllable *phib-* and that *-ious* is a well-known suffix caused the parts of the words to be felt as *am-phib-ious*. Then, since *tri-* is a well-known Graeco-Latin prefix meaning "three," it was natural to substitute *tri-* for *am-*, and get a neologism of contaminated formation meaning "operating (living) in three media."

The word *triphibious* seems to have come to stay. It has appeared in at least one dispatch (that I have seen) regarding the Philippine landings, and occurs in the December (1944) issue of the Readers' Digest, page 12.

♦ ♦ ♦

"THE CLASSICS CAN BE MANY-SIDED".

Professor W. C. Korfsmacher sends in a copy of the program for the sixteenth year of the Saint Louis University Classical Club, a student organization of Saint Louis University and its senior corporate colleges — Fontbonne, Maryville, and Webster. The theme for the year is "The Many-Sidedness of Classical Literature." The topic for the first meeting is "The Classics Can Be Timely." Talks for the meeting are: "How Solon Was the First Voice in Western Democracy"; "What Pericles in His Funeral Oration (in Thucydides) Has to Say about the Glories of a Democracy"; "What the Practices of the Roman Fetials Tell Us about Rome's Thoughts on the Declaration of War"; and "What Cicero Says about International Law in the First Book of His *Offices*." The second meeting, with the topic, "The Classics Can Be Gay," has talks on "What Aristophanes Taught about the Newer Learning in His Comedy *The Clouds*"; "How Plautus Portrayed the Sharper Out-Sharped in His Comedy

The Threepenny Piece"; "How Modern Poets (Field, Adams, and Others) Have Treated Horace with the Light Touch"; and "Retrospect amid Festival." The third meeting, on "The Classics Can Be Social-Minded," features talks on Theocritus, the Greek papyri, Martial, and archaeological finds. The fourth meeting, on "The Classics Can Be Universal," will deal with the parting of Hector and Andromache in the *Iliad*, the insolent pride of the Persians in Aeschylus' play of that title, the *Dream of Scipio*, and the ideals of friendship in Horace's *Odes*. The fifth meeting, on "The Classics Can Be Reflective," will deal with Herodotus, Pindar, Seneca, and Juvenal. The final meeting, on "The Classics Can Be Sublime," will deal with the *Oedipus Coloneus*, the trial and death of Socrates, the story of Regulus in Horace, and philosophy in the sixth book of the *Aeneid*.

Saint Louis University also features four "inductive lectures to graduate study in classical languages" during the year, and invites the general public to attend them.

♦ ♦ ♦

THE "AMERICAN'S CREED"

Of William Tyler Page
Translated by W. ESDAILE BYLES
St. Paul, Minn.

Civitatis Americanis Sociatis credo,
populi, per populum, pro populo regimini,
cuius a civium nutu auctoritas legitima
fluit; regimini populari in republica; genti
plene potentia potentium plene civitatum;
perfectae societati, uni, non solvendae,
conditae libertate, aequalitate, humanitate,
causis ipsis propter quas tum vitas tum
divitias dediderunt fideles Americani. Erga
patriam, igitur, ipsam amare, eius statui
subvenire, legibus obtemperare, vexillum
colere, contra hostes omnes eam tueri,
mibi officium esse habeo.

♦ ♦ ♦

"The Latin Club," sixth edition, revised, is 60¢ from the Service Bureau.

VOX MAGISTRI

This department is designed as a clearing-house of ideas for classroom teachers. Teachers of Latin and Greek are invited to send in any ideas, suggestions, or teaching devices which they have found to be helpful.

A LATIN BIBLE QUIZ

Miss Rachel E. Brown, of the Harrison Morton Junior High School, Allentown, Pa., writes:

"In Pennsylvania we are required by law to read ten consecutive verses of the Bible in our schools each day. The various departments take turns conducting assembly. When it is the turn of the Latin department, I have a student read the Bible lesson in Latin. As students and faculty members enter the assembly hall, we give each one a card upon which he is to indicate what passage of the Bible he thinks the Latin reading is from. To those who name the correct passage I give a small prize. We announce the names of the winners at a subsequent assembly. Our audience listens much more attentively to our Latin reading than to the customary reading in English!"

MARIONETTES

Miss Gertrude J. Oppelt, of the South Side High School, Fort Wayne, Indiana, writes:

"Last spring our department produced a marionette show, in Latin and then in English, depicting the Pyramus and Thisbe story. An audience of seven hundred or more enjoyed the performance. The playlet was repeated in the fall, before the classical section of the state teachers' association. Our stage was set complete with mulberry tree, statue of Venus, lion, etc. Students made and operated the marionettes. The playlet was original, and was directed by Miss Blanche Hutto."

INITIATIONS

Many classical clubs, as part of their "mock initiation," make use of the old parlor game in which participants, blindfolded, must pass from hand to hand objects rather startling to the touch. The Hunter College chapter of Eta Sigma Phi recently evoked properly terrified ejaculations from its initiates by asking them to handle and pass on the following things:

1. The eye of the Cyclops (a peeled plum).
2. The lock of hair which Scylla cut from her father's head (a skein of silk embroidery thread).
3. One of the bones of Absyrtus which Medea scattered behind her (a soup bone).
4. Some of Medusa's snaky locks (several long pieces of cold cooked macaroni).
5. A piece of Marsyas' skin, cut off because he dared to vie with Apollo in musicianship (a piece of chamois, dampened).

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6. A piece of lava from Mt. Etna (a hot potato).

7. The dragon's teeth, left over when Cadmus sowed the rest (several jagged pieces of stone).

8. Arachne (a toy spider).

9. A rock from snowy Olympus (an ice cube).

10. A piece of Prometheus' liver, torn away by the vulture (a piece of soggy dough).

Subsequently each of the initiates was invited to "grasp the hand of Hecate" (a wet glove filled with dampened sand).

All of the objects except the hot potato should be kept in a refrigerator some time before being used, to heighten their startling effect.

CLUB IDEALS

Miss Leona B. Meier, of the Harlem Consolidated School, Rockford, Illinois, writes:

"In 1941, our Latin classes organized a classical club and named it 'The Augustans.' They have been very active since then, striving to realize their curriculum objectives: (1) To read Latin, and to learn Latin grammar well so that reading is a pleasurable and purposeful experience; (2) to appreciate the contribution made by the Latin language and literature to the English language and literature; (3) to know that the life and thought of the ancients has a deep significance in modern life, that it helps us develop a 'Lifeline.' They have been very active also in making their findings of practical use to their school. Each year they earn money to sponsor the House Beautiful Committee. They have purchased pictures, tapestry, furnishings, and books, with classical connections. They have observed with a thought of beauty all holidays of school and national importance."

"INDIRECT DISCORD"

Dr. Emory E. Cochran, of the Fort Hamilton High School, Brooklyn, N. Y., reports that he learned with a shock not long ago that one of his students, at least, was under the impression that he was being taught "indirect discord"!

ENROLLMENTS

Miss E. Lucile Noble, of the Upper Darby (Pa.) High School, writes:

"Here at Upper Darby we have more students than ever taking Latin II, and we have eight sections of Latin I in our junior high school."

PRONUNCIATION AND NAMES

Mrs. Mildred Gilpin, of the Tolleson School, Gary, Indiana, writes:

"When I introduce syllabication and accent, I use students' first names which are derived from Latin or Greek. We divide them into syllables, mark the vowels, place the Latin accent, and pronounce them in Latin as well as in English. The children are enthusiastic about this approach."

ROAMIN' WITH THE ROMANS

By CAROLYN BOCK

University High School, Ann Arbor, Mich.

(Editor's Note: This program, with its hints of St. Valentine's Day and its patriotic sketches, could serve admirably for a February assembly, or for radio.)

Prelude: Orchestra plays "The Entrance of the Gladiators."

(The Master of Ceremonies comes out in front of the curtain. He speaks into a microphone.)

Master of Ceremonies. Today the Latin department will have charge of our program. To begin, our choir will sing the first stanza of "America" in Latin, and then we want the student body to join them in singing the same stanza. You will find the Latin words on your program.

(Singing of "Te cano, patria.")

M. C. I'll bet that made the old Romans prick up their ears!—Did you see that strange-looking man wandering around our high school last month? That was a talent scout, straight from Hollywood, soliciting the aid of our Latin classes in producing a movie entitled "Roamin' with the Romans." They've been out in Hollywood working for a couple of weeks now, all of them. How would you like to look in on some of the sets? I'll ring for Apollo and his chariot, and off we'll go.

(He rings a bell. A page brings out a sign lettered "Hollywood" and fastens it to the curtain.)

M. C. Well, here we are, out in Hollywood, ready to see our high school Latin scholars turn dramatic, oratorical, and musical. I see the curtain is going up on this set. Suppose we watch.

(The curtain goes up. A Director enters.)

M. C. Director! Ho, there, Director! How's everything?

Director (under his breath). Great day! Some more of the movie-going public!—Oh, good morning! And a hearty welcome to our studio. Why, this is the final rehearsal of "Amor Omnia Vincit," and is it good! The premiere is next week. Pyramus, take your place. Ready! Lights! Camera! Action!

(The Master of Ceremonies steps behind the curtain. The Director takes a chair on the side, towards the front of the stage. At the end of each scene he calls out "Cut!" "Amor Omnia Vincit" is a dramatization of the story of Pyramus and Thisbe, as given in Ovid's *Metamorphoses* iv, 55-166. This dramatization may be prepared by the students themselves.)

(At the end of the dramatization, the Master of Ceremonies comes out from behind the curtain.)

M. C. That's great! But tell me—does

the mulberry tree really have red fruit in honor of those sweethearts?

Director. That's what Ovid says. But come back in a few minutes for another teaser. In the meantime, I'll try to get Caesar out here, to give you his favorite pep talk. (Exit Director.)

M. C. Good! We'd all like to see that old war horse.

(Enter Caesar, in Roman armor.)

Caesar. My dear young people: In discussing modern warfare with you future corporals, possibly majors, and maybe even generals, I should like to impress upon you the similarity of tactics, of strategy, of organization in all the wars of all the ages.

General Clark asked me to look at his forces in Central Italy; and as I viewed the well-equipped G. I. Joes fighting on land and in the air, advancing, and then driven back to "Mare Nostrum," then pushing ahead along the Appian Way, I thought, "Tempora mutantur, et nos mutamur in illis"—"Times change, and we change with them." Yes, you have come a long way from the ancient mode of fighting; but there is a logical and steady transition from Daedalus to Doolittle, from slingshot to hand grenade, from movable screens to camouflage, from the "testudo" to the tank, from the battering ram to the block buster, from "nuntii" to war correspondents, from field rations to aquapack deliveries, from the "corona civica" to the Congressional Medal of Honor.

Many of my own offensive and defensive techniques are seeing service again today; and my old theory of "Divide and conquer" has certainly been successful in the modern world.

Yes, we Romans were great warriors, and you Yanks are fine fighters, too. "Fortuna fortis iuvat"—"Fortune favors the brave." But, don't forget—"Ante victoriam ne canas triumphum"—"Don't celebrate a triumph before a victory!" And remember, "Bis vincit qui se vincit in victoria"—"He conquers twice who conquers himself in victory." (Exit.) *M. C.* And that's good advice, lads and lassies! But now I want to hear some music.

(Enter choir.)

M. C. Say, boys, where are you going? Will you sing something for us?

Leader of Choir. We're on our way to make a picture. Would you like to hear a Latin song that used to be sung by students during the Middle Ages?

M. C. You bet we would.

Leader. It's called "Gaudeamus Igitur"—"Let us rejoice, then, while we are young."

(Choir sings "Gaudeamus Igitur." Lights begin to go out as they finish singing.)

M. C. Hey! Switch on the lights! We aren't supposed to be in the Dark Ages now!

(The whole auditorium is dark. Narcissus stands in the front of the hall. Echo is in the back of the auditorium, and with each remark she moves down the aisle towards the front of the room. By the end of their dialogue she should have reached Narcissus. Spotlights pick them out.)

Narcissus. I think there's somebody around.

Echo (speaking in the same tone, but suggesting great distance, a far-off echo). Around!

Narcissus. Is there somebody here?

Echo. Here!

Narcissus. Who are you?

Echo. Are you?

Narcissus. Come to me!

Echo. To me!

Narcissus. Do not flee from me!

Echo. From me!

Narcissus. Will you marry me?

Echo. Marry me! (They pose for a few moments in the spotlight, each stretching out arms to the other.)

M. C. Those two are Echo and Narcissus. Take heed, you girls! Echo talked too much. Now she can say only the last words—but women will always have the last word!

(The spotlight fades, and Echo and Narcissus go out.)

M. C. I've just been back asking if Set 4 is ready, but they tell me those Vergil students are privileged characters, and they take their time. So let's listen to Cicero for a while, as he denounces our enemies. Take it away, Cicero!

(Enter Cicero. He steps to the microphone.)

Cicero (vigorously). How long, O strikers, will you abuse our patience? Don't you realize that your plots are known? Do you think any one of us is ignorant of what you did last night and the night before, where you were, whom you called together, what plans you made? "O tempora, O mores!" Congress knows it, the President sees it—and yet you live. Live? Why you even come here. You are fifth columnists, operating in our own America.

I say, O absenteers, that you, too, are the enemy within the walls of the city, a menace within the country's borders. Cease to shirk your duty, be vigilant, and contribute to the war effort!

You saboteurs who met at Heinrich's house last night, you do not deceive the F. B. I. We know that you have completed your plans for sabotage. You have marked sections of our country for burning, other areas for bombing. You do not pull the wool over our eyes. We watch your every move, hear your every word, know your every thought. You work with us, yet against us. We will not permit it, we will not tolerate it, we will not endure it! Withdraw from our country! Leave, get out — unpatriotic traitors!

(Exit.)

M. C. Amen!

(Enter Director.)

Director. And now we are going to show you the story of the parting of two great lovers, Aeneas and Dido. Let's go!

(The curtain goes up. The dramatization may be made by the students themselves, from the fourth book of Vergil's *Aeneid*.)

M. C. (coming forward at the end of the play). That is how a great queen died of love. And now, before we go back to our classrooms, will our classical singers perform for us once more? Where are they? Singers!

(The choir enters.)

M. C. How about a medley of Latin versions of service songs?

Leader. All right. We'll sing Latin versions of "Anchors Aweigh," "From the Halls of Montezuma," "The Caissons Go Rolling Along," and "The Army Air Corps."

(The choir sings these songs. All may be obtained from the Service Bureau.)

M. C. Wasn't that great? Well, we've certainly had a fine time here in Hollywood. But now it's getting late, and we've got to go back. I'll ring again for Apollo and his chariot. (Rings a bell.) Whoop! Here we go, back to the old home town again!

(A page enters, with a sign bearing the name of the town. He takes the "Hollywood" sign off the curtain, and substitutes for it the one he is carrying.)

M. C. That was a quick trip, wasn't it? Now, back we go to our classes, after roamin' with the Romans. And don't forget, everybody—buy more and more war bonds! Valete omnes!

Postlude: Orchestra plays "Semper Fidelis."

TWO WAYS OF SAYING "LOSS OF FACE" IN LATIN

By EUGENE S. McCARTNEY
University of Michigan

In Oriental languages the words for "loss of face" mean, suggest, and connote so many things not fully appreciated or understood by Occidentals that we do not have any precise equivalent of native origin. Nevertheless, we do have face-losing situations, as did the Romans before us, yet I know of no Roman description of one in which the fear of loss of prestige is more vividly set forth than it is in Macrobius, *Saturnalia* vii, 2, 5:

"Contra magnae amaritudinis est si coram multis aliquem interroges quod non opima scientia quaequivit. Cogit enim aut negare se scire, quod *extremum verecundiae damnum* putant, aut respondere temere et fortuito se eventui veri falsive

committere, unde saepe nascitur inscitiae proditio, et omne hoc *infortunium pudoris* sui imputat consulenti."

The circumstances here represented are doubtless hypothetical, but it would have been pointless for Macrobius to introduce this passage into his work if it did not reflect conditions in real life. Such treatment of an opponent would have been particularly effective in dialectic and also in a court of law.

Are not the phrases "verecundiae damnum" and "infortunium pudoris" close approximations to "loss of face," even though they are not at all specialized? As compared with "extremum verecundiae damnum," however, the words "infortunium pudoris" seem to be merely euphemistic.



LATIN AS AN INTERNATIONAL AUXILIARY LANGUAGE

I

By NORMAN J. DEWITT
Washington University, St. Louis, Mo.

THE ARTICLE BY Oldfather and Harman, "Latin as an International Auxiliary Language," in THE CLASSICAL OUTLOOK for November, 1944, is a challenging one. So far as the main thesis of the article is concerned, I am in hearty agreement. Several minor themes—namely, the summary dismissal of Basic English and the comment on my own light-hearted criticism of Modern Latin (Classical Weekly 37, 1943-44, 219-220)—I should like to reserve for discussion below, in order not to obscure at this point the more important issue.

Little more need be, or can be, added to the arguments for Latin as an auxiliary international language advanced by our able colleagues at the University of Illinois. Latin is *already* an international language in some areas, e.g. in the field of botany and to a lesser degree in other sciences, to say nothing of the traditional use of Latin in the Church. As our friend, Mr. Goodwin B. Beach, has brilliantly demonstrated, colloquial Latin is surprisingly flexible, and can be extended to the full range of modern operational use. Latin gives us a complete language system, evading at the same time the weakness of artificial languages which have no cultural vitality, and the dangers of national jealousies attached to all modern languages. The question for us now, as partisans of Latin, is: "What are we going to do?"

The possibilities for action by the various classical bodies, notably the American Philological Association and the American Classical League, backed by the regional associations, are impressive, it

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seems to me. This is perhaps not the place to discuss ways and means, but I hope this opportunity for carefully considered but vigorous action will not be overlooked by the executives of our several associations. The readers of THE CLASSICAL OUTLOOK, I trust, will hear more of this.

* * *

In a brief article in *The Classical Weekly* ("Speaking of NL") referred to above, I suggested that NL ("New Latin," to avoid confusion with ML, "Medieval Latin") is not a language at all in the *strict* sense of a system of symbols and referents evolved and used by a social group in the proper context of the group's own time and cultural tradition. A language cannot be dissociated from the culture of the people who use the language as a social tool and as a means of cultural expression: society, language, and culture are an inextricable triad. If we remove the language from its proper context in this triad and use it in another context, it is no longer a language: it has become a code. The weakness of Esperanto, Ido, and other synthetic languages is, of course, that they are not languages in the sense I have suggested, but simply elaborate codes. They have no social or cultural context, and have therefore dubious prospects of survival.

While my argument here has no bearing on the value of Latin as an auxiliary international language (to use the term in the conventional sense), I think it should be understood that when we speak Latin today we are using a code. Latin as a language ceased to exist when the society which created it came to an end. This does not for a moment imply that classical Latin cannot be *studied* as a means of recreating in our own minds the rich cultural and social context in which it belongs, nor does it mean that its study as a system of meanings, of symbols, and referents is not of immense and all but essential value in a program of education concerned both with individual liberal or humanistic values and the social values of acculturation in the higher levels of our western tradition. But it does mean that we should, as Latin teachers, understand what a language is before we teach it. It also means that we should have no illusions about what we are doing when we speak Latin today. NL is a code. But it is a very good language-code, for in addition to its flexibility and adaptability it still carries the enormous cultural prestige of the classical tradition, plus nigh on twenty centuries of use by the oldest and greatest institution in our society today.

* * *

As for Basic English, it is unfortunate, perhaps, that its principles were evolved by I. A. Richards and C. K. Ogden, two Britshers, and that its importance has

been clearly seen by that sophisticated imperialist, Winston Churchill. This naturally arouses dark suspicions on our side of the Atlantic. There is, of course, no reason why Mr. Churchill or any of us should speak Basic English. We already speak regular English, and it would be very difficult for us to learn Basic English: we know too much. But it is very easy for foreigners, especially those who know no grammar of the Indo-European type, to learn Basic English, and to progress from Basic English into regular English.

We cannot, as language teachers, allow our partisan interest in Latin to obscure the sound principles behind Basic English, nor should we allow our excessive cultural humility as Americans to blind us to the fact that English, which is also our language, has a very good chance

elaborate inflectional systems, but by order and arrangement.

In English, many words may be used indiscriminately as nouns, adjectives, and verbs. The Basic English vocabulary, as its proponents are at some pains to insist, is not based on frequency of use as are most "basic" vocabularies in modern languages, but on efficiency and semantic versatility, especially in connection with certain "operation" words, such as "get," "take," etc. The result, it should be clearly understood, is not a pidgin English, but a language medium in which it is possible to write with distinction and clarity.

Basic English is already being used with astonishing success as a quick and practical introduction to regular English. World events may, of course, forestall its use as an international language. As we have seen, Latin is culturally and politically neutral in the modern world, and has therefore many advantages over any present-day national language. But it will be regrettable if we allow our partisan interests in Latin or our cultural humility to obscure the respectable principles upon which Basic English is constructed or its possible utility in the cultural relations between English-speaking peoples and the rest of the world.

II

By EMMA HOLLE BUSEY
Minneapolis, Minn.

I HAVE JUST FINISHED reading the splendid article, "Latin as an International Auxiliary Language," in the November issue of THE CLASSICAL OUTLOOK. The article is of great importance to all who hope we may achieve a lasting peace.

Many students in the United States have studied Latin, but because of lack of interest in it have failed to achieve any great success in mastering it. If Latin could be made the international language, students who heretofore have considered Latin dull and difficult would have a great incentive for studying it, and would find it much easier to master.

I have investigated various artificial languages, and I have found them uninteresting and uninspired. Their very appearance is enough to make a student turn from them.

Why not take steps in placing the Oldfather-Harman suggestion before the public in general? I believe people would be pleased and enthusiastic about it.

BOOK NOTES

Horace: *An Essay in Poetic Therapy*. By Harold B. Jaffe. University of Chicago Dissertation, 1944. Pp. iv + 101. The desires and passions are diseases

of the body, says Old Doctor Horace (*Sat.* ii, 3, 159-163, *et passim*), just as a lame back or sore eyes are diseases of the body. Then why shouldn't men, knowing that they are afflicted with spiritual disease, seek to apply as quickly as possible the best remedy available, just as any sensible man would do in the case of bodily disease?

Nam cur
quae laedunt oculum festinas demere;
si quid
est animum, differs curandi tempus
in annum?

(*Epistles* i, 2, 37-39)

The soul doctors, as Horace ably demonstrates, are the poets and philosophers, especially the poets—Homer, for example.

qui quid sit pulchrum, quid turpe,
quid utile, quid non
planius ac melius Chrysippo et
Crantore dicit.

(*Epistles* i, 2, 3-4)

And Horace speaks as a man who has himself greatly benefited by the treatment he has received from these soul doctors and who is now impelled to set himself up as a practitioner to whom others can come for help.

Dr. Jaffe's thesis is that Horace was led to abandon satire as too impersonal and too negative, and to select the lyric form as that best adapted to his own abilities and therapeutic aim, as well as being the form most palatable to his patients and most effective in its emotional appeal. Dr. Jaffe feels that the fact that Horace did not undertake epic or drama is sufficient proof that he did not think himself adequate to the task. Obviously the epic and drama have certain advantages as poetic forms, but Horace seemed to think that either form was too impersonal and that to adopt either would deprive him of all immediate contact with his reader, so precious an advantage to a poet who thinks of himself as a doctor and of his readers as patients (page 31).

Dr. Jaffe points out that many of the Odes addressed to particular persons are in effect prescriptions for particular persons suffering from particular soul diseases (e. g., avarice or discontent), although any reader is likely to recognize similar symptoms in himself and to apply the prescription to his own needs.

The book is well supplied with quotations from and references to Horace in support of the conclusions drawn, and the student of Horace will find it an exceedingly helpful guide. There is no general bibliography or index.

—W. L. C.

The Great Glory and Glamor of the Dodecanese. By David Moore Robinson. New York: The Dodecanesian National Council, 30 Rockefeller Plaza. 1944. Pp. 30.

Philhellenes in all walks of life will

enjoy Professor Robinson's attractive pamphlet on the Dodecanese; and those who have had the good fortune to tread the soil of the storied islands will recall them vividly as they turn its pages. With a richness of detail that is characteristic, the author combines interesting archaeological, literary, mythological, historical, and geographical material with his own personal experiences on the islands. After a brief introduction he treats in order Rhodes, Cos, Patmus, Lerus, Calymnus, Nisyrus, Telus, Chalcia, Syme, Astypalaea, Carpathus, Casus, Castellorizo, and Lipsus. There are twenty attractive illustrations. The last two pages of the pamphlet are propaganda for the transfer of the Dodecanese to the modern Greeks.

Classical who know Professor Robinson will find a particular appeal in the brief story of his amazing career, which prefaces the booklet. One wishes that there might have been included some mention of his most distinguishing characteristic—his great kindness to, and unwavering encouragement of, struggling young scholars who are not his students, but whom he regards as promising.

—L. B. L.

The Style of Sophocles. By F. R. Earp. Cambridge: At the University Press; New York: The Macmillan Co., 1944. Pp. 177. \$2.50.

The author has endeavored in this book to "ascertain, if possible, how and why the style of Sophocles is so surpassingly good." He is quite conscious of the limitations of formal analysis in such an attempt, but he feels that some analysis can have real value. He studies Sophocles' diction by listing and analyzing words used by the author in one play only, and words peculiar to Sophocles. He devotes other chapters to figures of speech, amplification, resolved feet in iambics, and "passages compared" from play to play. There is a formal "Conclusion" in which some of the findings are summarized. In the main, Earp notes a development of Sophocles' style from an early, more elaborate, less mature manner to a style which looks more natural, but which is really more artistic and more highly dramatic. The "turning point" he places in the *Antigone*. In contrast to most critics, he regards the *Trachiniae* as one of the earlier plays. He denies any stylistic influence of Euripides upon the later work of Sophocles. —L. B. L.

Notes And Notices

The American Philological Association held its annual business meeting at the University of Pittsburgh on December 16, 1944, followed by a brief session for the reading of papers. A local meeting of the

same organization, with several papers by members from the metropolitan area, was held in New York City on December 27 and 28. Professor E. Adelaide Hahn, of Hunter College, was the secretary in charge of this meeting. Another local meeting was held at Saint Louis University, on December 16; the secretary for this meeting was Professor W. C. Korf-macher.

New officers of the American Philological Association are: President, George D. Hadzsits; Vice-Presidents, Levi A. Post and Rodney P. Robinson; Secretary-Treasurer, Stanley B. Smith; Editor, Warren E. Blake.

The Archaeological Institute of America held its annual business meeting at the Metropolitan Museum of Art on December 28, 1944.

The Linguistic Society of America met December 29 and 30, 1944, at the Biltmore Hotel in New York City.

The Classical Association of the Atlantic States held a short meeting in connection with the Middle States Association of Colleges and Secondary Schools, in New York City, on November 25, 1944.

A delightful article entitled "Mister Nightingale" appeared in the *Journal of the American Hospital Association* for November, 1944. It was written by Dr. H. Monroe Whitney, who teaches Latin at the King School, Stamford, Conn., and volunteers as a male nurse one evening a week in a local hospital. Fellow-teachers of Latin would enjoy reading Dr. Whitney's experiences.

Professor J. W. D. Skiles, of Westminster College, Fulton, Mo., calls attention to an important article, "The History of Science in Postwar Education," by Dr. Henry E. Sigerist, Professor of the History of Medicine, Johns Hopkins University, which appeared in *Science* for November 10, 1944, 415-420. Dr. Sigerist makes a plea for more attention to the history of science in college curricula, and points out that for work in this field a reading knowledge of Latin and Greek is absolutely essential. This knowledge should be acquired before the student reaches the medical or graduate school, he asserts; for that is the place for specialized training, not for "acquiring the most elementary tools."

MATERIALS

Dr. Emory E. Cochran, of Fort Hamilton High School, Shore Road and 83rd St., Brooklyn 9, N. Y., prepares each week a Latin version of an important newspaper headline, with comments in English, and with some discussion of English derivatives of one or more of

the Latin words. These "Libelli," as he calls them, are posted on his bulletin board. Upon the insistence of his friends, Dr. Cochran began sending out copies of his headline bulletins to other schools. By now all of the states and the District of Columbia are represented in his weekly mailing. Teachers who wish to secure copies of the "Libelli" should communicate with Dr. Cochran. A "subscription" of 51¢ (to cover postage) will bring one bulletin each Monday from February first to June thirtieth, inclusive, except in weeks when Monday falls on a school holiday. Dr. Cochran asks that teachers send checks or money orders, not stamps, for he uses government stamped envelopes.

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